

ETUDE

THE NEW YORK PUBLIC LIBRARY
ASTOR LENOX TILDEN FOUNDATION
500 5TH AVENUE NEW YORK 17, N.Y.

April 1955 / 50 cents

NOV
18
1955

7-130



"Two Centuries of Trombones" / See Page 12

(R) & Lucile portrait of Beethoven, majestically seated by Schinkel in 1818/20.

Beethoven and Mozart shared their hangings.



by Narain Ryland Groves

"BONN as the Bonn-Beethoven's Town"—reads the sign at a small booklet issued by the city tourist bureau. Although today Bonn is the provincial capital of West Germany's Federal Republic, still is the city itself as well as fragments of many homes the world over a city always named "Beethoven's Town." Here the great master was born and lived the first 22 years of his life. Here poverty, Beethoven's fate, Bonn's Bonn and Austria became propitious for recovery.

Bonn is only 15 miles south of leading Cologne, but for more than a few miles separates the two cities. Like Cologne, the provincial capital has retained the dramatic changes of time. While Bonn is, too, has its own buildings, apartments, shops, residential areas. . . . In spots of Beethoven and Austria's joys, but in its present shape of life, in its ability to detach itself from today's confusion and frustration, Bonn is reminiscent of the latter 18th century when Beethoven lived there.

If it were possible for the money again to yield the serene solitude above of the old university town, it would best blossom among flowers and lilies. The residential place which houses the University . . . the Hochschule (University of Bonn),



Beethoven of Bonn

An interesting trail to "Beethoven's Town" where the annual Beethoven Festival perpetuates his memory.

where as a boy he played the organ . . . the ancient Town Hall and majestic place in the center of the city . . . and, just a few steps beyond, his beloved home at 26, Beethovenstrasse.

The ceremony in Beethoven House and adjoining Akademie would attract little attention were it not for a small plate bearing these significant words:

"In Beethoven House
which
Ludwig van Beethoven
called home
Am 27th Dec. 1770?"

From the date a narrow alleyway leads up to the birth house. Here in November, 1770, Johann van Beethoven, later of the Prince Elector's private orchestra and later Josephine's pretty young bride, Maria Magdalena Beethoven, their three tiny income overlooked as especially tiny profits, in the extreme lower level Johann's kitchen Ludwig van Beethoven, Bonn's best highly respected musician.

Three years later, December, 1779, a son was born in the young couple and named Ludwig for his grandfather. The exact date of the great musician's birth is uncertain, but the church register at St. Remigius (on display in the Museum) mentions his bap-

tism date as December 17th. On this day, according credit to his father and grandfather at the baptismal font was his godfather, First General Baron, who later told the charming party to her home along that of the Beethovens. In 1871, the town became the Beethoven Akademie.

"Today, as you view the great room where some 124 years ago Bonn's future son first opened his eyes, you cannot be amazed at his state of mind. The state of the greatest has a large hand which. Two tiny distant windows on the only corner of light.

The Beethovens lived in their own house at 26 Beethovenstrasse, later of the Prince Elector's private orchestra and later Josephine's pretty young bride, Maria Magdalena Beethoven. Their three tiny income overlooked as especially tiny profits, in the extreme lower level Johann's kitchen Ludwig van Beethoven, Bonn's best highly respected musician.

Although Maria Beethoven only accepted her son's headstrong, impetuous nature, her affectionate control inspired his actions. In one respect, however, she surely failed. Let her only few glimpses for a moment and (Continued on Page 10)

IT WAS my privilege to study with Schenker at the Klaisworth-Scharwenka Conservatorium in Berlin from 1900-1902, and the impression of his teaching and of his own superb playing, so musical and distinguished, has been a constant reminder to me in my own studies. For the young students of today who arrive hereat Schenker's cell who were there in contact with his distinguished and generous personality, a few biographical details in my own way to record. He was born at Sieritz, Poland, January 6, 1828. Like his wife, Lucile, Philip's first companion and (most teacher), he married her second wife, Maria, at Klais's Conservatorium, working with Klais and Wenzel, afterwards holding an appointment there for a few years. Two of his former students and friends at this school were Mendelssohn and Viëlle. At the age of a student, Schenker wrote for his first piano recital in Berlin in the Haupt-Kirche, and for some years afterwards found Europe as a concert player with great success. In 1871, he produced his first Piano-Concerto in E-flat minor, one of his best works, making quite a sensation with it. Later, in which the Concerto is dedicated, was particularly enthusiastic, and not only played it himself, but recommended it to all his friends. In 1880, Schenker came to New York, being invited to establish a Conservatorium there. Schenker's mission in America for some years, returning to Berlin to become Principal of the Klaisworth-Scharwenka School. His many concert tours in Europe and America established his fame as a pianist of exceptional distinction, the increasing quality of his performance being his beautiful tone, and the richness and security of his playing. His piano accompaniment, including free concertos, was most widely played.

When I went to Berlin in 1898 Schenker was then at the height of his power as concert and teacher. I was admitted to the highest class which met twice a week and among my fellow students, as interesting and brilliant group, were some whose names are now well known.

In 1900, Berlin was one of the most brilliant cities in Europe for a musical festival in which 60 distinguished persons about there were then residing in Berlin's Lucile House, D'Almeida (with both of whom I later had much talk of and of Schenker's death) was at the head of the Hochschule (at that time an old building still in Prussian use), and the Jewish Quartet (Danzon, Rabe, Wolf and Hirschman) was probably at its best. Richard Strauss and Karl Muck were the conductors at the Royal Opera. Weingartner (with whom I also had some interest in conducting) was a young man of suggestive personality and sublim-



Xaver Scharwenka

Xaver Scharwenka: A Great Artist and Teacher

Personal reminiscences of student days in Berlin

by A. M. Henderson

tion and conducted the Royal Opera Synagogue Concerts. "Music, as conducted by the greatest artist of all in his own domain, obtaining the most finished and artistic performance (and, while in many parts not the consistent) with the absence of movement.

One memorable performance in Berlin at this time was given for a week, once or twice each evening by the Strassers Choir. Orchestra under Strauss. The wonderful collection of the private members of the Royal of Musicology I was formed by Hans van Boven, and under his direction and training reached a small set of French which was an extraordinary experience. A number of the students given in the experience had been successful and I still remember the thrill of hearing a magnificent performance from memory of the Euphonium Orchestra the other hand playing standing up. From these few notes this reader will realize that made study in Berlin at such a time was, in fact,

a valuable experience and education.

To return to Schenker's in appearance he was above average height, with broad shoulders and a long, thin neck, with grey-black hair, braided back. He carried himself so well and his bearing was so dignified and distinguished that he really looked older than he was. I had the impression of being a frequent guest at Schenker's house, especially on Sunday evenings, and in these evenings I had the good fortune to meet many well-known Berlin musicians. Among others, I met Mendelssohn, even very early and interesting who played his own piano with particular charm and skill. Richard Strauss, Weingartner and D'Almeida, who was then considered the best pianist in Germany. At these gatherings, Schenker's personal interest in his students and his happy way of making everyone feel at home.

I have added these lines to give an idea of Schenker's in his own home and of his kindness and (Continued on Page 17)



The trombones answering a church festival from the interior of Central Baptist Church in Bethlehem.

Two Centuries of Trombones

by Richmond E. Myers

ON NOVEMBER 15, 1934, as a small peasant settlement, far out on the frontier of colonial Pennsylvania, its event took place that was of interesting significance to the history of American music. There a child was laid to rest in a plot of ground that scarcely a dozen years earlier had been an ash in "God's Acre." A funeral in the image of medieval was not an uncommon happening, but this one marked the beginning of an organization which in November 1934 celebrated its bicentennial as the oldest musical organization in the United States, having two hundred years of activities continuous and continuous.

The burial was conducted with the accompaniment of a "set of brasses," which incidentally had been brought in America from the old world. It took place in the St. Lawrence cathedral of Bethlehem, and from that time to the present a choir of trombones have been heard in a regular manner, not only in meeting at the dead, but also in accompanying the passing of all members of the St. Lawrence congregation.

How did this start? The answer is that across centuries as back across the ocean to Saxony, Meissen and Bohemia, the lands from which these Moravian came. There, in the modern phrase and invocations of Europe, these people had developed a rich musical heritage in connection with the cultural pattern of the late renaissance and early enlightenment centuries. A part of this was the use of portable musical instruments which could be played outdoors for many centuries. Of these, the slide trombone, or "Posaunen," had an important part, although various other instruments were used such as trumpet and French horn.

From the introduction of the trombones in Bethlehem, these other instruments were played at religious services, church and outside of it, in celebrating the appearance of someone, the early Bethlehem records are the "Trombones, Schall!" In 1858 November, 1734, the term "Posaunen Schall" is used. Thus the Trombone Choir came into official recognition.

Why trombones? It has been suggested

The playing of the trombone choir on Easter Sunday morning is just one of the many occasions in which these instruments traditionally play an important part in the life of Moravian folk of Bethlehem, Pa.



The choir playing at an Easter service earlier. See the large P. in the background. The bands carries the place to reach the lower positions.

that the earlier forms of these slide instruments were so long with the idea of playing chorales to accompany a choir as well as providing music at the funeral. All he does is all together instruments to be played throughout the place of brass bands with drums in very early water cold, and you have a protest as well as an authentic reason for the use of brasses.

Only the slide instruments were not used, and this is still the case today. The original set probably consisted of six slide trombones and four, with the addition of a small trumpet in demand here, sometime later, very early, a slide trumpet, bellows in one of the few places where the slide and trumpet slide brasses are still in use. In time, a heavy set of brasses was added to the choir. This instrument is so large that a band is needed for the place to reach the lower positions in the choir.

A few words about slide instruments are an order here. As seen in comparison following the passing of a Moravian, the brasses gather and play their chorales. Originally this (Continued on Page 32)

Music in the Little Red Schoolhouse

A revealing story of the music teaching situation in the many rural schools still existing in our country.

by Thomas Anant

MOST of us feel today that music has become a standard subject in the schools of our land. Perhaps we think that a school without a fine band or a trained director is almost nonexistent. But when we mention schools, do we even think of the school of our so far away? Do we even know the little red schoolhouse as we speak down the road or have we imagined it to be just along with the horse and buggy, the open ditch and the blacksmith shop?

A recent survey made by the Music Education National Conference gave the number of one-room schools in the United States as 45,794. Does that sound as if the sky is the limit of music school is now? If you live in Connecticut, you may be surprised to learn of the great number of small schools in our country, so there is not one music school in Connecticut. There are only four in New Hampshire. But you will find 4,500 in the state of Nebraska and 4,000 in the state of Iowa. You may be surprised, too, to learn that there are 11,125 one-room schools in the United States. Conference reports the largest number 1875, and the state of Washington, 506. Obviously, any plan of teaching which expects to ignore the situation in these small schools is disregarding a very large number of schools.

It may interest you to know that only sixteen states require by law the teaching of music in the schools. There is probably no way of measuring the influence of such a requirement. We do know that the music teacher was dismissed in many schools during the Second Depression a few years ago, and it seems likely that a one-room school would be dropped first when funds are low. In any case, if you were teaching all eight grade subjects in a typical one-room school, what would you do about teaching a new musical subject?

Sometimes, too, that the classroom teacher is far from being a music specialist. The greatest of music education, as pointed out by the teacher of the rural school, comes greatly from above to state: "There often has been two or four hours so specified by the state department of education. In fact, some states have no agencies as to the number of hours required."

Well, what has been done to promote music in the rural school and what has been done?

First and foremost, we are thankful for the state music supervisors. At present, seventeen states have music supervisors who are appointed by the State Superintendents of Education. They might like to know that these supervisors are in Alabama, Arkansas, Illinois, Louisiana, Massachusetts, Mississippi, Missouri, Montana, New Hampshire, New Mexico, New York, North Carolina, Ohio, Pennsylvania, Texas, Virginia and Wisconsin.

All states with state music supervisors have, at least, a general music supervisor of music. The work of the supervisor has centered around the smaller schools. This is only to be expected as the larger schools are more adequately staffed and do not need as much aid.

Of course, the state is a very large unit and cannot be supervised in detail by one person. In large cities at professional level, a music supervisor directs the music instruction of the entire school system in a much more specific manner. In the same way, a number of rural schools can be supervised by a music teacher who works from a central office.

Illinois reports that 950 schools of the state are supervised in music. Tennessee has 624, and Florida has 636. Michigan, Vermont and West Virginia report that members of the schools in their states are supervised. North Carolina reports that thirty percent are supervised and New Jersey has between fourteen and twenty-four out of twenty-four. Just how many of these are rural schools is not known. In Oregon about 120 rural schools out of the 576 are music schools and 178 two-teacher schools are supervised.

How are a few examples of supervision of music in the rural school?

Mr. Lucile Alexander, music supervisor of Illinois rural schools in Grundy County Illinois, visits each school twice a week for thirty minutes. At Christmas, each school presents its program. In the spring, the school comes (Continued on Page 32)

"Only a few have been playing?" Made for Free Program White County (Ill.). School.



We sing and we play the Pin American Way.



Birthday Bells for Bell

The Telephone Hour celebrates its fifteenth year on the air—a significant event in the music life of our country.

by Rose Heylunt

IN THIS month of April, 1951, the Bell Telephone Hour celebrates its fifteenth year on the air, marking an anniversary which has made it one of the leading of America's musical radio series with the more pleasing of them. Within all eleven radio networks and stations (nearly all have actually expanded), the Telephone Hour stands as the only broadcast to originate radio music calculated to delight the ears and the quality of major networks.

Through the years there have been, and still are, notable programs of exchanged results, of sound results, of light-hearted and "carefree" music, of social music to give companionship, of music originating in concert halls, the Telephone Hour continues as the only program in other class of important performance by a full symphony orchestra together with both vocal and instrumental soloists who are chosen from among the world's greatest artists and are here to present any musician they wish, whether "old" or "new," provided only that they believe in music as good music.

The Telephone Hour stands among the all-time best examples of mass entertainment which has held for a million audiences by means the spoken word in its standards. When the strains of The Bell Wishes first went out over the air in April of 1936, they introduced a program of music which was good, instantly, but on the high side. The first artists were Arthur Hodes and Frances White who shared the program week after week, together with the Bell Telephone Orchestra and a featured soloist. At the beginning of its third season, however, in April 1939, the Telephone Hour's program suggested its current Great Artists Series. Its first soloist was Josephine Baker, who was then the last international artist. With her appearance, the pattern was set for the inclusion of artists and of music in its country untroubled by distance, music to live. Since 1942, the Telephone Hour has presented 670 concerts by 115 soloists, including such performers as Kaye, Hodes, Lily Pons, Marian Anderson, Alice Tannahill, Robert Carleton, Pavarotti, Billie Holiday, Margaret Tarr, Joan, Mary Hays, Rebecca, Inghelred, Grace, Arno and Vittorio de Los Angeles. On occasion, the program has featured choruses, among them The Warren Singing Partners and The

Yale Glee Club Chorus.

Since its inception, the musical success of the program has rested in the expert hands of Donald Voorhees who is also the composer of the Bell Wishes. His "You're Here" orchestra is in itself something of a work of art. Many radio soloists are composed of men who are equally attached to a network and perform in several network units in varying media, for instance, the same man may play accompaniment in one orchestra, symphony orchestra at night, and dance music at noon in such case appearing under a different group name. The Telephone Hour soloists, most of whom have been together since the program began, thus live in person in playing together, together with Mr. Voorhees' often and masterful direction has established the group as one of the finest in the radio.

Since 1941, the Telephone Hour has been produced by Wallace Magill, who brings to his task wide experience in music, management and production. It is mostly responsible for the choice of soloists and the choice of the music in its symphonies, variety of music and program time. And the timing of the program, music management as well as music has taught Mr. Magill to be prepared for any emergency that might come in such as a half-civilian's rehearsal in music or undetected. Some soloists, in fact, tend to perform a bit later than the rehearsal, some a bit earlier. The labor of such work is usually shared, and much attention is given to the program.

Calculated development as live in the Telephone Hour, Mr. Magill under the control music much Monday night, with an eye on the air. On one occasion a vocal soloist, kept to give an event in the music was beginning to give the name of the soloist, the soloist had walked down the stage, and did not return by a series of quick repeats from the control room. Magill introduced a brief in the talk that should have followed the success. Donald Voorhees signed a cut in the next musical number, and they had the satisfaction of watching the program held exactly on time.

Another night, (Continued on Page 21)

The Middle Way for School Orchestras

by TELMAN HUTTON

SINCE before the time of Aristotle who saw in various kinds of human emotion have recognized and paid tribute to the concept of the "golden mean." "Moderation in all things, including moderation," is as the which means a middle road, a path that most of us are probably familiar with. It has to do with compromise, and as a student has in a practical approach to the goal. It has to do with maintaining a working balance between the ideal and the practical, the possible. It is an idea which has many meanings for the thoughtful teacher-director of the school orchestra. Following are some of the problems which these which mean to find in working this moderate, middle-path approach.

Choice of Materials. In this all-important area the director may literally make or break his orchestra. A way approach will be based upon an overall selection of materials for the entire season. Such a plan can be made in broad outline before school opens, but may be modified after the director has not his group, named its strengths and weaknesses and recognized performance objectives. The important question is, "How can we, the director, prepare and have well prepared as an orchestra, individually, in sections, as a whole?" If there is considerable strength in the brass and woodwinds, and considering the fact that in the spring, the choice for early performance will appear to be brass and woodwinds, it is not surprising that

the choice of materials will be the orchestra's "best forward" in the season, and which will work best through a planned program of night rehearsing, to develop these individuals in sections judged to be most in need of and most likely to respond to such encouragement.

One of the best possible plans for both individual improvement and public presentation involves providing for rehearsal development (musical, technical, and social development) before school. It provides for public appearance by having all music

several solos or parts up for the choice of solos. If the appropriate condition exists, a strong strong section with weaker soloists, then the choice of music should be made in to cover the beginning about in the finest section which plays first in the upper register. These recommendations are made for early performance only, and need after the beginning selection of music only of the student with regard to strength and weakness in one this section to be worked within the season.

This brings us to a second important factor governing choice of materials: the selection of music which will tend to develop the weaker players. It is as often the case in school groups, there are strong fast violins, weak woodwinds, and violas, the director must do what he can to strengthen the weak and make by making stronger players face the fast violin section when they beyond this, however, there is much that can be done by developing the willing, but weak, through the reading of material calculated to challenge rather than to inspire. Much strong orchestra music is designed to give importance in musical climate and value by moving students progress for these sections. Much can be done in the area of making group attention to the importance of these other soloists by encouraging players who do well on them.

The middle path in the situation described above must be in one which, in the choice of materials, will be the orchestra's "best forward" in the season, and which will work best through a planned program of night rehearsing, to develop these individuals in sections judged to be most in need of and most likely to respond to such encouragement.

One of the best possible plans for both individual improvement and public presentation involves providing for rehearsal development (musical, technical, and social development) before school. It provides for public appearance by having all music

"There should, however,

be no compromise in quality

of music nor attitude

expected from students."

for the amount available for future soloists even if it is not in the current soloists. The most important factor in the amount of public appearance is selected in terms of present strength and weakness. Future progress are chosen in terms of the development reasonably in the future. And, of great importance, the soloist meeting on the amount is not up, placed in advance for regular rehearsal. Much of Moore and Pons, which the director might not wish to progress, can be used to help sound results, value and honor. And many of the remaining and modern composers make demands of the soloists which are, in the best, a challenge.

The strictly soloist shows will have been considered on purpose of pointing out the middle way if it has shown that there is a path between the needs of public performance on the one side and player development on the other. This is a compromise which leads somewhere—and a solution in standards. If we point toward performance alone there is the grave danger of having only a few "soloists" to be shown off for the audience. And if we work toward student development alone, there is the equally grave danger of uncontrolled public appearance.

The Place of the Orchestra in the School. The question here is whether the orchestra exists, the orchestra, should be for the benefit of its membership, or done so, as a service group, have an obligation to both school and community? The answer, it seems, lies somewhere in the middle ground. The orchestra must be educational for the school as a whole or it has no place in the school. But it also must be educational for the community in a unique fashion, not, as an acting, dramatic and dramatic in nature, but as a musical and musical.

There are, indeed, few other school organizations in which it is possible to realize so many of the educational and musical values. Outside of orchestra, no other music field in (Continued on Page 22)



Lily Pons, a soprano on the Telephone Hour with conductor Donald Voorhees.



A Telephone Hour audience in Carnegie Hall.

John Keizer and Donald Voorhees.



We Must Find the Answer

Part Four

Breathing—"A Last Act"
WE ARE in complete agreement with the idea that breathing is "a last act" and is a because of its real importance in the study of playing that a devoted musician has been concerned for the final nature of this discussion.

The importance for correct breathing is so simple that a post card would provide ample space for the necessary table of instructions. But the significance and the wide range of benefits to be derived from its application are something else.

Realization of how much breathing we can do, you may not consider that in the first weeks, Helen Noyes will have her first and this matter will be settled in a completely satisfactory manner. The only reason for this is "What constitutes correct breathing?" in "Correct Posture" breathing is actually more breathing. Nature's way. The following principles will prove the point and will insure correct breathing.

With the body entirely free from any governing restrictions, take a standing position, then, placing the hand of the hands against the small of the back, positioned, as if pushing the hands away. This may be a few pounds at first. However, practice patiently and eventually you will come a definite feeling of life in the entire body.

With a correctly straight spine you will experience a feeling of buoyancy throughout the entire body, but especially under the arms. This delightful sensation of buoyancy is the entire sensation of the entire body, and this is the entire sensation of the entire body, and this is the entire sensation of the entire body.

In this, the concluding

section of this series of

articles, the author discusses

the important subject

of proper breathing.

by LOUIS SHENK

article apparently standing at attention. It is an unfortunate fact that with correct posture, correct breathing is impossible and, by the same posture, with correct posture, correct breathing is impossible as a single act. In the first, one of the mistakes of Nature is the constant action of the diaphragm and the associated muscles, maintaining life while we sleep and while we sleep throughout our entire lifetime, and thus without realizing the slightest sense of fatigue.

Breathing Exercises

Take your place by an open window, or in the open air, seated, relaxed on a chair with a cushion low back, thus providing a comfortable seat for any one. Now, sitting very easily, just breathe, observing carefully the natural circular motion. If you perform a correct, there will be no involuntary movements for the shoulders to move, nor will there be any lowering of the chest. The entire muscular action will just naturally occur in the diaphragm and the associated muscles. You should never be able to make a definite distinction with the simplicity of correct breathing. Now, seated in the same position, while through the nose, then rapid the air vigorously, through the mouth. Repeat these two four times, then take a moderately deep breath and spin it as slowly as possible, with the lips in the position of blowing very gently.

At first you will be all unfamiliarity to be able to spin such breath for only about thirty seconds. But with persistent effort it becomes possible to increase the time to as much as two full minutes or more. The slight increase which you will see should experience in the early steps of this exercise is completely natural.

After a breathing exercise of any kind or two minutes, it is desirable to lie down and relax completely for fifteen or twenty minutes. The result should be the sensation of

being completely rested and refreshed. A daily routine of spinning the breath is advisable.

The practice of diaphragm walking should also be included in one's activities, moving the benefits of what the famous athlete and athlete authority "Bobby" McLean has named as "the greatest of all exercises" (walking) and at the same time developing correct posture as well as a covering experience. Add to this the practice of riding four paces, then walking four, for a distance of any one block, then across the entire block in four, and then just walk to the end. When you resume the natural idea, you will see judgment is to be high the coast should go. Our daily exercises should include a walk of at least one hour, two or more is better, it is good health insurance.

The study and practice of spinning the breath might well be termed the corner stone of a course in any of the musical fields, but is especially vital in the study of singing. Surely one of the most beautiful concepts of the magnitude and majesty of the great art of music was expressed many years ago by an unknown Greek philosopher who declared it was "the gift of the gods." The significance of this definition is inexpressible in words, recognizing it is done that singing, modulation, modulation are all extremely able, representing posture, construction, standard thinking.

The inevitable limits of such scientific teaching are the power of concentration and the joy of experience which, by the device of Almighty God, is the only reward by which the "Beauty of Absolute Truth" can be revealed or made manifest. It must have been this mode of thinking which possessed John Keats to declare that "Truth is Beauty and Beauty is Truth. Thus it is all in love and all is made to know." (Continued on Page 10)

Grade 2

Valse Brillante

FRANÇOIS CHOPIN, Op. 34, No. 2

Edited by E. Piquet

LEADER, (Lento)

PIANO

From "Selected Works for the pianoforte" by F. Chopin, Edited by Edwin Piquet (1910-1911)

STROSS-SPRINT 1912

Handwritten musical notation for a piano piece, consisting of five systems of staves. The notation is in 2/4 time. The first system is marked "Moderato". The second system has a "C" time signature change. The third system has a "D.C. al fine" marking. The fourth system has a "D.C. al fine" marking. The fifth system has a "D.C. al fine" marking and includes the words "poco a poco" and "allargando".

ETTON, APRIL 1979

[illegible]

STUDIE APRIL 2004

Scale B

Prelude

ILHAN TUMANGAS

PIANO

Andante

poco accel. e cresc.

a tempo

poco accel. e cresc.

a tempo

a tempo

poco accel.

poco accel.

a tempo

cresc. poco a poco

a tempo

poco accel. e cresc.

andante

andante

cresc.

ff

dim. poco a poco

dim. poco a poco

cresc. poco a poco

dim. poco a poco

cresc. poco a poco

a tempo

poco accel.

Allargando

ff

Circle 4

Mexican Hat Dance

Allegro $\text{♩} = 120$

Maximal
are by Deane Agra

PIANO

THIRD

Moderator($\frac{1}{e} + \epsilon$)

Tempo I

From "Highlights of Fendler House," arranged by Susan Agay (401-41142)
Copyright 1914, by Theodore Presser Co.

圖書在版編目(CIP)數據

900 1200 400 800 200

Senator 1150

Come After Me

(L.A. Curran)

WILLIAM RICHARDSON

Ceq. mola

2014.11.20

1

Copyright 1918 by Theodore Presser Co.
 FIRST APRIL 1918

Revised 10/01 Copyright © 2000

Romany Caprice

RUSSELL GIBSON

Adagio appassionato

FLUTE

PIANO

Allegro

Più mosso

Più mosso

Allegro

Ach wie nichtig, ach wie flüchtig

GEORG BOERN

Partita 1

ORGAN

Partita 2

Partita 3

Partita 4

No. 113-40001

Grade 2½

Northern Lights

ANTHONY DORATO

Slower ½, 60

PIANO

Copyright 1955 by Theodore Presser Co.

No. 113-40001

Grade 2

International Copyright Secured

Dew Drops

WILLIAM FICKELER

Moderato con moto

PIANO

Copyright 1955 by Theodore Presser Co.

40

International Copyright Secured

STUDY APRIL 1955

No. 113-40002

Grade 2

My Easter Bonnet

LOUISE E. STAINS

Moderato ½, 112

PIANO

Copyright 1955 by Theodore Presser Co.

STUDY APRIL 1955

International Copyright Secured

41

Presser pre-publication offer

Order Now to take advantage of low advance on publication prices. Orders are limited to two copies per book. Please send a check or money order with your order. Postpaid delivery will be made on each book sent off the press.

PIANO SOLOS

FOLK-WAYS, U.S.A. Vol. I

25¢ suggested

Complete Twenty-fourth offers all made based on American folk songs. Many have words. Grade 2-3. Each piece is carefully harmonized and has a note describing its origin. Contains on whole both familiar and unfamiliar melodies and choruses will be helpful in broadening the pupil's knowledge of our national heritage. Each piece may be used for solo or small ensemble purposes.

List Price \$2.00

Advance of Publication \$2.00

AMERICAN HERITAGE

arranged by Marie Wretford

illustrated by Jane Fley

A folk festival of songs and dances. Marie Wretford and Jane Fley have brought together the songs and dances of many people who have settled in America, and have made a real contribution to our folk culture. Grade 2-3

List Price \$3.00

Advance of Publication \$3.00

WYLLIE DUNN'S FARE

by James Duke Covert

Set in 1917 by Raymond MacDonnell, M.A.

This national story of a little boy in Christmas time is presented with a colorful musical setting for mixed voices and organ. The story unfolds through the voice of a narrative against a background of a variety of rich church sounds. This composition will lend itself readily to any school or church Christmas program of moderate difficulty.

List Price \$1.50

Advance of Publication \$1.50

BLUES AND THE SHOEMAKER

A story with songs by Marie Wretford and Jane Fley

A charming story told by Marie Wretford with words and illustrations by Jane Fley. The story is told by a shoemaker and his wife. The story is told by a shoemaker and his wife. The story is told by a shoemaker and his wife. Grade 2-3

List Price \$2.50

Advance of Publication \$2.50

ONE PIANO, FOUR HANDS

DUETS OF THE CLASSICAL PERIOD

edited by Douglas C. Foster

This volume presents four duets from the period of Mozart and Haydn and will be welcome in the teacher's school in search of unadorned duets in music. Work is difficult.

List Price \$1.75

Advance of Publication \$1.75

CHORAL

CHILD'S BOOK OF ANTHEMS

by Edgar Henry Jaffes

2 years by Jane Fley

Contains the words and music of seventeen original anthems for children. The music is elementary but very effective and is suitable for congregational use in the young age group. A valuable contribution to praise these lyrics are Church, School, and School program.

List Price \$2.50

Advance of Publication \$2.50

THEODORE PRESSER CO.
BRYN MAWR, PENNSYLVANIA

BETHSAT BELLS FOR HELL

(Continued from Page 28)

play are the old-time and the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

changed. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new. The new is the old-time and the old-time is the new.

DUNNING SYSTEM

For a thorough musical foundation

Summary, Junior and Senior Courses in Theory and Piano

MUSIC CAREERS
Piano, Voice, Instrumental
Public School Music - Church Music
Organ - Radio - Television
Broadcasting and other fields
ST. LOUIS INSTITUTE OF MUSIC
1227 Broadway Avenue - St. Louis 1, Mo.
A new and original method of teaching musical theory for piano, voice, organ, and other instruments. The method is new and original. The method is new and original. The method is new and original.

For information write to the St. Louis Institute of Music

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

1227 Broadway Avenue - St. Louis 1, Mo.

BOB JONES UNIVERSITY
trains those and thousands like
them for lives of usefulness
either in full-time Christian
service and ministry or in a
business or profession.

BOB JONES UNIVERSITY
gives the proper emphasis to
spiritual development, aca-
demic knowledge, cultural
training, social contacts, and
every other aspect of life.
Its graduates are, therefore,
wholesome and well-balanced.

ATTRACTING YOUNG PEOPLE

aren't they?



men and women equipped for
positions of leadership.

Music, speech, and art without
additional cost above regular
academic tuition. Academy
and seventh and eighth grades
in connection.

Summer Session: June 6-July 9



Watch for announcement of
WINE OF MORNING film
premieres in your territory.

BOB JONES UNIVERSITY

GREENVILLE, SOUTH CAROLINA